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I believe that my experience shows conclusively:

1. That *no church* need be without a good chorus choir and good congregational singing.
2. That even under unfavorable circumstances three years is enough time in which to attain this end.
3. That, however low the popular taste in the church may be, it can be raised by judicious, gradual, but persistent striving for the higher and better class of music.
4. That with patience and energy it can be done even at a very small outlay.

I want to add that in the partial lists given above, I have taken only specimens. Each list might have been considerably lengthened without naming anything of less merit. For instance, in the list following the summary of what was accomplished in 1880, anthems by Goss and Barnby and Kent might have been added as well as such tunes and carols as "Welcome Happy Morning," (Calkins); "Onward, Christian Soldier," (Sullivan); "Rejoice, Believers," (Barnby); and "Hosanna we sing," (Dykes).

A. T. S.

## New Publications.

**THE GREAT MUSICIANS.** Edited by Francis Hueffer. New York: Scribner & Welford. We have received three of these volumes: Wagner, by the editor; Schubert, by H. F. Frost; Rossini, by H. Sutherland Edwards. These are well written, very complete as biographies, and the appendix to each, which gives the titles and dates of all the works of the composer under consideration, makes the books invaluable as works of reference. The style in which they are written is clear and interesting; and in their somewhat original bindings, with a pattern of butterflies and conventionalized flowers stamped in gilt, they are a fit ornament for the study table of any music lover.

"**SKETCHING FROM NATURE IN WATER-COLORS,**" by Aaron Penley, is one of those excellent practical art books which are a specialty with the publishers, Messrs. Cassell, Petter, Galpin & Co. At the present season, the large, handsome volume before us will have peculiar charms for the many of our readers who are looking forward with pleasure to rambles this summer by the seashore or through glade and woodland, sketch-book in hand. Mr. Penley's manual guides the sketcher in the use of his colors, points out the importance of good and truthful drawing, presenting to the pupil, so far as can be done without personal instruction, the means and manner of the manipulation. The book is chiefly made up of colored plates, admirably printed by chromo-lithography. The treatment of two of the illustrations is given in different stages of progression, but, as the author says in his introduction, "it is not intended that the work should be of such an elementary character as to assume that those who study from it are entirely ignorant of water-color drawing. It rather supposes previous practice and tuition; and, under this impression, it introduces to the amateur subjects likely to lead him on to a more clear and definite comprehension as to how they are begun, continued, and brought to completion."

"**THE BOKE OF SAINT ALBANS,** by Dame Juliana Berners," has been daintily reproduced in fac-simile of the very rare original work, uniform in size and style with "Treatyse on Fysshinge with an Angle," by the same writer, noticed in our columns a few months ago. It is printed on hand-made paper, demy quarto, with large margins, and is bound in vellum. A very small edition has been published. Mr. J. W. Bouton has just received a few copies for American subscribers.

**THE MAGAZINE OF ART FOR APRIL** is fully up to the standard of excellence of this beautiful publication. The frontispiece is a bold woodcut, after M. Karl Ooms' painting, "The Forbidden Book." An article on The Dulwich gallery is followed by the second part of an interesting article on wood-carving, and is illustrated with three striking illustrations. Léon Bonnat, of whom there is an excellent portrait, is the "living artist" of the month. Two of his pictures are given: "St. Vincent de Paul Taking the Place of a Convict," which we consider the best engraving in the number, and "Ribera at Home," the original of which happens to be at present in Knoedler's gallery. Other illustrated articles are, "Symbolism in Art," "A Roman Majolica Manufactory," "Architectural Sculpture," "The Ideal in Ancient Painting," and "The Royal Scotch Academy Exhibition."

**THE PORTFOLIO** for April contains a bold etching by Heywood Hardy of the head of an African elephant; one of the Town Hall of Manchester, by T. Riley, and a capital reproduction by the Amand-Durand process of Lukas van Leyden's "Abram Kneeling before the Angels." J. W. Bouton.

**SCRIBNER'S MONTHLY FOR MAY** has among its best illustrations those accompanying an article on "The Wild Sheep of the Sierra." Those by J. C. Beard are specially to be commended for the beauty of their drawing, which has been carefully preserved by the engravers; the head of a Rocky Mountain

wild sheep has been admirably cut upon the block by Mr. R. A. Müller. Mr. Blum's illustrations of the poem "Calpurnia" are executed in the most mannered style of the Scribner impressionist school of engraving. How can one approve such modelling of arms as seen in each of these four woodcuts, or be satisfied with such violent foreshortening as that of "the heavy-eyed Augur" in the first of them? "In and Out of London with Dickens" is continued; some of the illustrations are particularly good. A portrait of Carlyle, cut by Cole, is printed on plate paper as a frontispiece. Technically, it is a charming example of artistic wood-engraving, but as a portrait for a magazine illustration, it is, to our mind, far from satisfactory. As in his Holmes and Bryant portraits, Mr. Cole gives us a ghost instead of an object of flesh and blood—a shadowy face fading away as it nears a uniformly darkened surface, with hardly an indication of form, but presumably intended for the neck and shoulders of the man.

**THE AMERICAN ART REVIEW FOR APRIL** has a clever little etching by C. F. Kimball, called "Old Houses at Stroudwater." While not particularly interesting, it is artistic in quality and agreeably simple in execution. The other etching of the number is a luminous plate by Unger, after Munkacsy's "Preparing for School." Other illustrations are an old-fashioned steel engraving of "A Sibyl," by A. W. Casilear, from a painting by Mr. D. Huntington, a carefully-executed woodcut by Kruehl, from a portrait by Mr. Huntington of the latter's father, and a similarly good piece of engraving by Closson of Munkacsy.

"**THE FIRST OF MAY.**" A new poem, illustrated luxuriously in photo-gravure, with a series of fifty-two designs, exclusive of five additional, consisting of titles, dedication, etc., all from original drawings by Walter Crane, is announced as ready for publication by Mr. J. W. Bouton, in connection with Messrs. Henry Sotherton & Co., the London publishers.

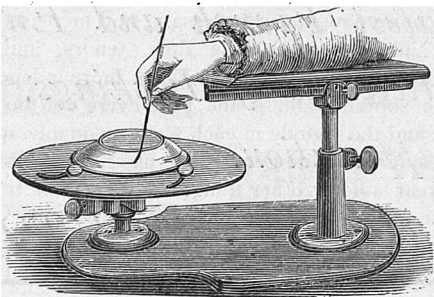
## Correspondence.

### A CHINA DECORATING WHEEL.

Editor of *The Art Amateur*:

SIR: Will you please tell me in your next number where I can obtain a wheel such, as used by china-decorators for making circles, and what is the price? E. W., Cleveland, O.

ANSWER.—Messrs. J. Marsching & Co., 21 Park Place, New York, sell such a wheel. An illustration of it is given herewith. It is claimed that any plaque, plate, jug, vase, cup, or saucer, whose staff is not more than 20, or less than 1 1/4 inches in diameter, placed within the jaws upon the face of the disk, can be centered quickly, by turning the thumb-screw on the side of the disk. The hand-rest can be moved forward and back, right or



left, at any height or angle, according to one of two shafts used; the shorter shaft allowing 10, the longer 16 inches of direct height. The rest is moved forward and back, or at an angle, by setting the thumb-screw in either of the two holes on the left side of the head of the shaft, raised up and down and held in position by setting the thumb-screw in the head of the pedestal. The decorator, after putting both article and hand-rest in proper position, can revolve the disc with perfect ease, with thumb and fingers placed upon the milled worm on the hub of the disk. In a few trials one can learn readily to handle the brush, band, and rim accurately, from the finest to the widest line, according to width of brush used. The price of the wheel complete is \$12.

### THE LATE PRANG COMPETITION—MORE COMPLAINTS.

Editor of *The Art Amateur*:

SIR: I learn from an artist who had two sketches upon exhibition at the Kurtz gallery during the Prang Christmas-card competition, that the owners can get back their sketches only by applying in person or by sending a written order to a friend in this city who must *present* it and receive the sketch. I also learn from other artists who live at a distance that Mr. Moore does not even show them the courtesy of a reply to their several letters to him. One artist tells me she has written him three letters.

T. B. FOWLER, New York.

Editor of *The Art Amateur*:

SIR: Your article in the last number of *THE AMATEUR*, showing an evident interest in the cause of contributors to the recent Christmas card competition, must be my excuse for troubling you with my affairs.

Not having seen the exhibition, I did not question the justice of the awards, but at its close, from a natural desire to have my own again, I wrote to Mr. R. E. Moore requesting him to return my design, or, if necessary, to notify me of any charges due thereon. I have had no response, and your remarks lead me to suppose that the delay may be intentional. I do not even know

the number of the design in the exhibition, but it was designated by the letter H and the motto "Sans détour."

Will you, if it is not asking too great a favor, give me your advice, for which I shall be sincerely obliged?

Very truly,

RACHEL E. HENDERSON.

135 Sheffield Street, Allegheny, Pa.

ANSWER.—We presume Mr. Moore is overwhelmed with business, but, if you have not yet heard from him, we suggest that you send him a postal card every two or three days, and he will, no doubt, soon respond. See, for your encouragement, St. Luke, xviii. 2-5.

### ART INSTRUCTION IN NEW YORK.

Editor of *The Art Amateur*:

SIR: Where would a stranger in New York obtain the best instruction in drawing and water colors—from still life and nature—during a portion of the fall and winter months, supposing one desired training in the principles and best methods of such work? Something which should be genuine and thorough as far as it goes, even if the student were only able to take a short elementary course. (2) Is there a school of wood carving and modeling in the city accessible to strangers, and if so how shall I find out something about it? (3) Can you give me the address of the Philadelphia firm who make the ingrain rugs mentioned in the April number of *THE ART AMATEUR*?

M. W. N., Grand Rapids, Mich.

ANSWER.—(1) The Art Students' League offers many advantages to one desiring such instruction as you name. Address the Secretary, 108 Fifth avenue. Inquiries for terms and conditions at the schools of the National Academy of Design and the Cooper Institute might also be sent to their respective secretaries. We must tell you, though, that "a short elementary course" amounts to very little, as it is impossible for a novice to acquire in a short time what it takes even a skillful artist a very long time to learn. The shortest course should include every day for six months, and even after that the pupil would not know a great deal. (2) We know of no place in New York where wood-carving is well taught. Modeling is taught at the schools already named. (3) For the rugs mentioned, address J. & J. Dobson, New York.

### PAINTING UPON SATIN.

Editor of *The Art Amateur*:

SIR: I wish to paint a design of some figures upon satin. Will you please give me directions for making the flesh tints (light and dark), and the shadows for the same?

SUBSCRIBER, Marietta, O.

ANSWER.—You will find the information in the November number, page 118, in the water-color columns of the table there given. To use the colors on satin you will have to mix them with Chinese white.

### THE PERMANENCE OF SOME COLORS.

Editor of *The Art Amateur*:

SIR: Can you tell me (1) whether the color made by Winsor & Newton, called "Orient yellow," is permanent or not? (2) Is Schönfeld's "Vert Emeraude"?

M. W., Providence, R. I.

ANSWER.—(1) We believe that it is permanent. (2) We have heard of no complaints concerning it. The oil colors most subject to change are the lakes.

### ABOUT OUR MARCH PLAQUE DESIGN.

Editor of *The Art Amateur*:

SIR: I wish to paint the design in the March number of *THE ART AMATEUR* (goldfinch, butterfly, and rose), on a porcelain plaque, but I find the directions given insufficient to enable me to do so. The plea for simple designs has been responded to, and now I venture to ask for *very plain* directions for painting them for those who cannot conveniently take lessons, or those who live in the country and cannot obtain competent teachers, and are obliged to learn what they can from books on the subject. I wish to ask several questions concerning the plaque in question: 1. Should the light ivory yellow be laid on with a brush first, and fired; then the blue—the blue tint growing fainter as it approaches the yellow at the bottom? 2. For the first painting of the rose, "light sky-blue, with yellow for mixing," does that mean light sky-blue with a little yellow mixed with it? and which yellow? The white of the china is not the proper shade, I suppose; is it? 3. With what shall I outline or sketch the design? Should the outline be visible after firing? 4. Should the heavy lines in the stems be put in with a pen before the gray and brown is put on? 5. Directions for painting the leaves and stems: "Deep chrome green, with yellow for mixing." Does that mean the deep chrome green with yellow (and which yellow?) mixed with it? Where shall I find the simplest and best directions for painting over the glaze on porcelain?

M. O. G., Chicago.

ANSWER.—We are always pleased to give additional directions for executing the designs we furnish our readers; but, of course, it would take too much space to repeat in each number the first principles of china-painting. Appreciating the fact, however, that every month brings us many new readers who have not seen the general directions given in previous issues of the magazine, we begin in the present number a new series of instructions for beginners, which will include every branch of china-painting. And now as to your queries: (1) Lay in the "sky-blue" with a brush—round or flat—putting the color deeper on the top and gradually vanishing into the white of the china. Stipple it with a "putois." Do the same with the "ivory yellow" on the opposite side. (2) The yellows generally "eat" the other colors, and "yellow for mixing" (*jaune à mêler*) is the name of a special